



## IMPORTANT DATES

Apr. 30 – Professional Thrillers – Mid-Manhattan Library (please note venue)

Apr. 29-30 Crime University (Edgars Week) – Lighthouse International

May 1 – The Edgars Banquet – Grand Hyatt Hotel, New York

May 20 – Late Bloomers – Mid-Manhattan Library

June 4 – Chapter meeting: Story heartbeat: Tension-and-release propels your plot

## PRESIDENT'S LETTER



Hello all,

As I write this, we're finishing up our Big Read [www.mwa-ny.org/library.php](http://www.mwa-ny.org/library.php) partnership with the Mercantile Library [www.mercantilelibrary.org](http://www.mercantilelibrary.org).

We sponsored three programs moderated by Chris Grabenstein [www.chrisgrabenstein.com](http://www.chrisgrabenstein.com), Jonathan Santlofer [www.jonathansantlofer.com](http://www.jonathansantlofer.com), and me [www.janecleland.net](http://www.janecleland.net). Thank you to the Merc for including us!

Edgar [www.theedgars.com](http://www.theedgars.com) week is coming and I hope you'll be able to join us. This year, instead of the one-day symposium, we're offering a two-day Crime University [www.theedgars.com/symposium.html](http://www.theedgars.com/symposium.html) spearheaded by Dr. Doug Lyle [www.dplylemd.com](http://www.dplylemd.com) (April 29 & April 30) I'll be moderating the Agents & Editors panel on Wednesday, April 30, leading into the cocktail party. Registration information is available in this issue.

We have good news about important MWA/NY jobs: Marco Conelli will be our registrar. Thank you, Marco! And Catherine Maiorisi will be chairing the Mentor Program [www.mwa-ny.org](http://www.mwa-ny.org)

We had a very successful (and our first) satellite program in Philadelphia called Philly is Murder! The podcast <http://www.mwa-ny.org/pastmeet.php> is ready for you to download.

Did you miss our April program? There were nearly 100 of us in attendance to listen to Andy Martin, publisher of St. Martin's Minotaur. His presentation [www.mwa-ny.org/pastmeeting.php](http://www.mwa-ny.org/pastmeeting.php) has been uploaded, too.

I hope to see you soon.

With regards,

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# EDITOR'S LETTER



Hi all,

As I have mentioned in previous months, *The Noose* is evolving and changing to best suit the needs of our membership. With this in mind, *The Noose* is going bi-

monthly with email blasts and reminders to bring all the latest news about chapter events to you as quickly as possible. This will allow *The Noose* more flexibility in terms of content – keep watching and keep writing to let me know what you want and what you think!

Slainte!

Marie

(you know, *Marry rhyming with Larry*)



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## Surfing, for Mystery Writers: Part V by Peter J. Watson

Spring should always bring good news. On the menu this month are more high-quality blogs, along with introductions to new sites that use the power of the web to reach out to readers.

### WendyCorsiStaubCommunity.com

What does it take to be a bestselling author? One rapidly arrives at the conclusion that these people must be spun from exceptionally rare genetic material. Wendy Corsi Staub writes under two names, in three categories, and has occupied the top slots of the prestigious bestseller lists, oh, countless times. On April 29, she releases not one, but two, suspense books – *Dying Breath* and *Lily Dale: Believing*.

She has been nice enough to grant me a sneak preview into her brand new social networking website. When you see it, you'll realize that the site gives her fans a value-added sense of being included in something special. Readers who sign in (easy and free) will enter a secure universe where they can share experiences with others, catch up on news, learn about Wendy's favorite causes, and gain access to writing created exclusively for the online audience. I don't think it's overstating the case to say that the site is a true glimpse into the future of book marketing. Check it out immediately, and be impressed.

### BookTours.com

This site is not hard to use and joining up is free. Authors can input their live reading schedules and members of the public will receive a weekly email bulletin containing a list of readings at bookstores and libraries in their locales. In the greater New York area, there's an embarrassment of riches to be found. During the week I write, you can see Tobias Wolff, Richard Price and Alexander McCall Smith, along with at least a small vanload of MWA member writers, including both Higgins-Clarks in a mother/daughter tag team. What an excellent notion: one list, in one place.

### InternationalNoir.blogspot.com

Any site that has good Icelandic coverage is OK with me. When your taste runs this way, and many of us enjoy dark international mysteries, you'll like it here. In the tradition of the best blogs, the reviews are rather lengthy and opinionated.

### wordswithoutborders.com

Not at all mystery-oriented, this worthy website provides extensive coverage of international works of literature. The venue is almost like a U.N. cultural heritage site dedicated to freedom of speech. It's a good place to look at exciting book cover art, too. Ultra-literate reviews.

### CrimeAlwaysPays.com

Author interviews and reviews with a chatty, Irish feel. Not surprising when you consider that it's run by chatty Irish people. Crime writing and baby pix? Somehow it all seems to fit delightfully together. Doesn't it just make you feel like spendin' a pot o' gold on Irish detective books?

### TheRapsheet.blogspot.com

Nostalgic crime, contemporary, noir and even "future noir" are well represented here, with perhaps an emphasis on the hard-boiled. You'll find a staggering number of author links. Really, you could become current in the whole category of crime fiction by visiting the Rapsheet for a few minutes.

### cozychicksblog.com

The writers who populate this site are primarily women. In fact, they're all women. What's kind of cool is that they write about things like balancing family life with writing mysteries. One could learn a lot here about wine, love, recipes, the horse world, antique collecting and other assorted pursuits. Might be the perfect warm antidote if you're getting nightmares from all those cold Nordic procedurals.

### TheCWA.co.uk

Crime Writers' Association is the UK crime writers' organization. The website contains information about the various awards made by this organization and information for crime writers.

In the interest of full disclosure, I'm pleased to report that my novel, *All the Wrong People*, has been shortlisted for the UK's 2008 Debut Dagger Award, given by the CWA. The July 10th dinner in London is something that my wife and I must attend, because a) there would be a murder if I didn't, b) the perpetrator wouldn't be much of a mystery (Kathleen, my wife, would be the sole suspect) and c) London is fun, exchange rate notwithstanding. I will almost certainly write a column for *The Noose* covering the event. And yes, I'm seeking an agent and would appreciate suggestions.

Questions/comments to: [peter@watsoncrime.com](mailto:peter@watsoncrime.com)

## Suburban Noir?

Okay, maybe that's a stretch, but who says that all the really juicy criminal activity only takes place in the big city? MWA/NY invites its members from the suburbs (NY and CT) who may not make it to our monthly dinners in NYC for an evening of Mystery and Mayhem in the 'Burbs. But we need to know where to do it! Let us know which of these cities appeals to you for a fun evening with other MWA/NY members, visiting authors, and a guest speaker or panel (tbd) and we'll do our best to make it happen.

Westchester, NY • Stamford, CT Fairfield, CT • New Haven, CT • Milford, CT

From Jane:

As with all such inquiries, MWA/NY will support efforts to organize and run a satellite meeting – Jane Cleland will be glad to come and moderate the panel or introduce the speaker. (Send your response to Rosemary at [Rovideo@aol.com](mailto:Rovideo@aol.com).)

Rosemary Harris is a MWA/NY Board Member and debut St. Martin's Minotaur author of *Pushing Up Daisies*.

## Philly was Murder

by Merry Jones

On the evening of March 31, above a shadowy pub in the crowded center of Philadelphia, about thirty people gathered to talk about murder and crime.

'Philly is Murder' was the topic when, for the first time ever, MWA-NY held a meeting in Philadelphia.

Organized by Philadelphia member Stacia Friedman, the meeting was moderated by NY chapter president Jane Cleland. Panel members included George Anastasia, journalist and NYTimes best-selling true crime writer; Cordelia Francis Biddle, writer of a mystery series set in Victorian-era Philadelphia; Solomon Jones, best-selling urban crime writer; William Lasher, best-selling author of legal thrillers, and Nancy Martin, best-selling author of mysteries about Main Line heiresses.

The discussions focused primarily on setting; despite the wide range of differences in the types of mysteries they write, all the panelists set their work in Philadelphia. Some considered that setting as vital to their stories as their characters, asserting that Philadelphia and its people are unique. Others held that, as long as details of the setting are vivid and specific, a good crime story can take place anywhere – even in an imaginary location.

With stimulating conversation, an open bar, and snacks, local mystery authors began to develop a sense of community. Those who attended might not have solved all the mysteries surrounding the role of setting in their work, but they had a bloody good time.

Merry Jones is the author of the Zoe Hayes series from St. Martins. Her latest book, *The Deadly Neighbors* came out in December 2007.

## THE EDGARS – STEP-BY-STEP

All members have received mailed invitations to the Banquet and the Crime University. To register for these or any other Edgar events please send in your invitations with payment or see below for online registering options.

### 2008 Edgar® Banquet

[www.theedgars.com/banquet.html](http://www.theedgars.com/banquet.html)

The 62nd Annual Edgar® Awards banquet will be held on Thursday May 1, 2008 at the Grand Hyatt Hotel in New York City.

Tickets are \$175 per person.

### Please note: When buying tickets online

[www.theedgars.com/banquet.html](http://www.theedgars.com/banquet.html) via PayPal, you MUST send an e-mail to the National Office to let us know of the names of the individuals for whom you need tickets.

### 2008 Edgar® Week Crime Fiction University

[www.theedgars.com/symposium.html](http://www.theedgars.com/symposium.html)

**Dates:** Tuesday & Wednesday, April 29-30, 2008

**Location:** Lighthouse International -

Lighthouse Auditorium

111 E 59th Street (between Lexington and Park Avenues)  
New York, NY 10022

Join us for two days of top-notch panels. Novice or pro, you'll benefit from hearing the experts discuss their strategies for all facets of writing and publishing. Register online at [www.theedgars.com/symposium.html](http://www.theedgars.com/symposium.html)

**Order CDs/DVDs if you can't make it —**

[www.theedgars.com/2008SymposiumTapesOrder.pdf](http://www.theedgars.com/2008SymposiumTapesOrder.pdf)

**On-site Bookstore: Partners & Crime** will be selling the latest novels by the panelists. All books to be signed must be purchased on site. Signings will follow each panel.

# Blood**LINES** MWA In Print • APRIL 2008

## BOOKS

Lorna Barrett (aka Lorraine Bartlett), *Murder Is Binding*, Berkley Prime Crime 2008.

Chris Grabenstein, *Hell Hole* (John Ceepak Mystery #4), St. Martin's Minotaur 2008.

Chris Grabenstein, *The Crossroads* (A mystery/ghost story for Middle Grade readers), Random House Books for Children 2008.

## SHORT STORIES

William E. Chambers, "If I Quench Thee" (Mystery Classic), Alfred Hitchcock's Mystery Magazine, April 2008.

Gigi Vernon, "Mattie in the Middle," Medium of Murder, Red Coyote Press 2008.

Please submit items for "Bloodlines" to **Peggy Ehrhart** at [pehrhart@sprynet.com](mailto:pehrhart@sprynet.com).



## REMINDE**R**S

- \* Join us on the newsgroup and give the chapter the opportunity to serve you better with e-Noose, email newflashes and a forum to discuss your work with other writers. Join at:  
<http://groups.yahoo.com/group/mwa-ny/>.
- \* Don't miss The Edgars Banquet – Death Becomes Us –Thursday, May 1st, Grand Hyatt Hotel, Park Avenue at Grand Central, New York, NY. See details of registration in this issue.
- \* Join us at the National Arts Club on June 4th for Story Heartbeat: Tension-and-release propels your plot.

\*Mark your calendar for the series of mystery writing panels to be held at the Mid-Manhattan Library, 40th Street and Fifth Avenue at 6:30pm on the sixth floor

**4/30 – Professional Thrillers: Legal, Medical and Other Murderous Professions**

[www.mwa-ny.org/pdf/thrillers430.pdf](http://www.mwa-ny.org/pdf/thrillers430.pdf)

**5/20 – Late Bloomers Dream Big: Publishing a First Mystery in Midlife**

[www.mwa-ny.org/pdf/late520.pdf](http://www.mwa-ny.org/pdf/late520.pdf)

# MWA Mentor Program Panel: The Next Step

## Part One

by Marie Hannan-Mandel via podcast

Panelists:

Meredith Cole [www.culturecurrent.com/cole](http://www.culturecurrent.com/cole) • Chris Grabenstein [www.chrisgrabenstein.com](http://www.chrisgrabenstein.com)  
Roberta Isleib [www.robertaisleib.com](http://www.robertaisleib.com) • Jeff Markowitz [www.publishedauthors.net/jeffmarkowitz](http://www.publishedauthors.net/jeffmarkowitz)  
Jonathan Santlofer [www.jonathansantlofer.com](http://www.jonathansantlofer.com)

Moderator and Mentor Program Chair: Peggy Ehrhart [www.PeggyEhrhart.com](http://www.PeggyEhrhart.com)

Committee Members: Meredith Cole, Ken Isaacson [www.kenisaacson.com](http://www.kenisaacson.com), Catherine Maiorisi, Madeline Weitsman

Held at the Mercantile Library, NYC on February 27, 2008, the Mentor Program was broken into two parts – the first was the feedback from the Mentors and the second a panel discussion about the road to publication.

Peggy Ehrhart, as Chair of the committee, announced the mentees who will have their submission reviewed by two top agents. Unable to attend the event in person, the winners were: Karen Laugel for her novel, *Ring of Lies* and Joan Kane Nichols for *A Novel by Dickens*.  
[www.mwa-ny.org/spotlight4.php](http://www.mwa-ny.org/spotlight4.php)

There were forty entries to the Mentor program and Peggy went on to summarize the Crime Writing Tips from the mentors' critiques:

☞ **Start with the action.** Three quarters of the mentors found that the plot became lost in background and explanation. As one mentor put it, if the reader comes to care about the protagonist by seeing them in action then the reader will care when the character's background is explained. Another said that it is all right for the opening scene to be puzzling to the reader – readers like doing work, as long as there's a reward for doing that work.

☞ **Make us care about the protagonist.** Half the mentors found it difficult to get inside the protagonist's head and really care about the character. If the reader doesn't care about the protagonist, she won't care about the protagonist's journey through the plot. One mentor mentioned that the only character he identified with was the killer.

☞ **Supporting characters are as important as the protagonist.** Each character must be a complete person and act consistently throughout. Making a character act inconsistently to merely service the plot is not acceptable. Differentiate between characters and don't introduce too many characters at once. Call your characters by the same name throughout the novel and make every character's presence have meaning and move the plot forward. Make sure each character's name is not easily confused with other characters – avoid using similar names. Finally, remember that the villain must be three-dimensional and well-rounded – not just a demonic stick figure.

☞ **Make each character's voice distinctive.** A frequent complaint from the mentors was that all the characters sounded the same with no differentiation for age, social background or class. Characters who speak too formally create a continuation of the narrative voice, which fails utterly as dialogue. Likewise, char-

acters must respond realistically when imparting or receiving bad news. Mentors found that characters were uninvolved and unempathetic when faced with terrible events.

☞ **Understand your sub-genre.** Many of the mentees seemed unclear about into which sub-genre their piece fell. It is very important in today's marketplace to know the sub-genres and to adhere to the conventions of the sub-genre. One mentor read a piece purporting to be a cozy which contained horrifying scenes of graphic mayhem which would certainly disturb a reader expecting a cozy novel.

☞ **Understand police procedure.** Several mentors have a background in police work and this was very useful for the evaluation of a mystery project. The mentors stressed the importance of making the police procedure as realistic as possible, regardless of the level of police activity in the novel. If there is a crime, police must be called. And if police are called, make them act realistically – find a police officer and get the real story about police work, particularly if your story is a police procedural.

☞ **Carefully consider your choice of point of view.** Those choosing to write first person accounts do not usually run into the problems faced by those who choose the third person limited or those who choose to change points of view throughout the novel. Mentors complained of instances where scenes are related 99% of the time through one point of view only to have the point of view switch suddenly, leaving the reader very confused. Consistency in POV changes is critical and this device should be made clear to the reader from the outset.

☞ **Polish until your manuscript until it shines!** Typos, grammar mistakes and faulty layout will lead an agent to wonder if these errors are a sign that the project is unpolished and incomplete in other ways. Don't give the agent a reason to put your work aside.

☞ **Use your synopsis as a map for an agent.** One third of the mentors mentioned serious problems with synopses. One mentor explained that the synopsis should tell the whole story and include all the major characters. A synopsis is not to be confused with a jacket blurb but as a map to allow an agent to see where the story is going and everything that's going to happen. Even some of the projects that got very high praise from the mentors were accompanied by poor synopses. The mentors warned that if an agent sees a bad synopsis first, he might not read the wonderful first chapter.

continued on page 6

The MWA MENTOR PROGRAM PANEL were given a handout prepared by Catherine Maiorisi:

### The Next Step: Resources

Compiled by Catherine Maiorisi

Presses that Publish Mysteries:

- [www.mysterywriters.org/?q=Register](http://www.mysterywriters.org/?q=Register)  
Click on "approved publishers."  
Many presses on this list accept unagented submissions.

### Defining Your Subgenre:

Although the following define some subgenres, we have not found a complete list. One way to define the subgenre is to identify other books written in the same style.

- **Staff of Queens Library**  
[www.mostlyfiction.com/mysterydefinitions.htm](http://www.mostlyfiction.com/mysterydefinitions.htm)
- **AgentQuery:** Find the Agent Who Will Find You a Publisher  
[www.agentquery.com/](http://www.agentquery.com/)
- **From Cozy to Caper:** A Guide to Mystery Genres by Stephen P. Rogers [www.writing-world.com/mystery/genres.shtml](http://www.writing-world.com/mystery/genres.shtml)
- **Tanya Tienne:** Genre & Sub-Genre Definitions  
[www.tanyatiennie.com/writing\\_genre\\_defns.shtml](http://www.tanyatiennie.com/writing_genre_defns.shtml)

### Writing the Synopsis:

- **Mary Buckham**  
[www.marybuckham.com/](http://www.marybuckham.com/)  
Mary offers two options for the synopsis writer: Do-it-yourself and one-on-one individualized synopsis help.

- **Beth Anderson**  
[www.bethanderson-hotclue.com/workshops/](http://www.bethanderson-hotclue.com/workshops/) "Writing the Tight Synopsis"  
Workshop Presentation at Autumn Authors' Affair XIV  
Detailed write-up about creating a synopsis.

- **The Sell Your Novel Toolkit:** Everything You Need To Know About Queries, Synopses, Marketing and Breaking-in by Elizabeth Lyon  
This book provides a good overview of what to do when your book is written, includes examples of synopses for various genres.

- **Poisoned Pen Press**  
[www.poisonedpenpress.com/](http://www.poisonedpenpress.com/)  
Submission guidelines include two sample synopses submitted by unpublished authors they later published.

The second part of the Mentor Panel write-up and the handout will be in the next issue of *The Noose*.

## ASK THE LAWYER



Dear Bob,

*I have a publisher interested in publishing my novel. The contract will be coming soon and I am wondering how best to approach this. Should I get an agent or would it be better to just deal directly with the publisher and save the 20%? I'd appreciate your advice, Without an Agent*

Dear Without an Agent:

You should not deal directly with the publisher. If you do not get an agent, you should hire a lawyer familiar with book contracts to review and to negotiate the boilerplate contract for you.

But an agent may be even better than a lawyer, since, if the agent likes the book enough, he or she may offer it to other publishers to see whether it is possible to get a better offer than the one you already have... and, if not, the agent may still be able to persuade the first publisher to raise its offer.

The problem with getting an agent after you already have an offer, is that it can be difficult to tell whether the agent really likes your work, or whether he or she simply wants the easy commission on a book that has, in effect, already been sold.

It may be worthwhile to ask the agent whether he or she likes the book enough to offer it to other publishers (although, if it has already been submitted to and rejected by several mainstream publishers, the agent will probably pass), or whether he or she will also be willing to represent your next book (here again, it would not be unreasonable of the agent to say, "let's wait and see whether I like that book as much as like this one"). The goal is not to get a binding commitment from the agent, but rather to see whether the agent shows some enthusiasm for your writing.

An agent who believes in you is the very best thing that can happen to a writer, and, if the offer you already have will help you find such an agent, that is a very good thing.

On the other hand, an agent who simply sees you as a quick and easy payday, a literary "one-night stand", is a waste of your time and money. In that case, you're probably better off with an attorney.

*Bob Stein counsels and represents people at all levels of the entertainment industry from writers to film producers. He has represented David Baldacci and Janet Evanovich and spent 13 years in-house at Random House, Simon and Schuster and Warner Books before entering private practice.*

*Please send your legal questions for Bob to [mhannanmandel@yahoo.com](mailto:mhannanmandel@yahoo.com)*



# ASK THE WRITER

A CONVERSATION WITH REED FARREL COLEMAN – PART ONE

by Lisa Cotoggio

***I guess I should start off by congratulating you on your Edgar Nomination for Soul Patch. Do you think the second time will be the charm?***

Thank you. I'm still in shock. As corny as it sounds, the real victory is getting nominated. I am especially thrilled for my old buddy, Ken Bruen. Would I like to actually win the statuette? I mean, who wouldn't want to win an Edgar, right? Will I? I don't think so. I am in the company of some incredibly accomplished writers. I have read all the nominated books and simply to have *Soul Patch* mentioned in the same breath is an honor.

***Can you take us through a day in the life of Reed Farrel Coleman?***

Sure, if you don't mind being bored. I get up at around 6 AM, read the paper and have two cups of coffee—milk, no sugar. I retreat to my office and answer my emails. That done, I begin my writing routine by rereading (aloud) and tweaking the last five pages of what I've written. At the start of a new book, I'll start from the beginning to get a sense of momentum and continuity. After 2-4 hours, I'll stop. In spring and summer, I'll go play ball for a few hours. In colder weather, I'll have lunch and watch TV. I'll go back to work, rereading what I did that morning. Watch General Hospital—mindlessness is good—cook dinner (I do all the cooking in my house), and work until dinnertime. I'll watch Jim Lehrer and Jeopardy and go back to work for another hour.

***Do you ever read other writers while you're working on a book? I know other writers, including myself who find it difficult to stay focused on their own stories while reading others?***

I read other detective novelists all the time. I've been at this writing gig for decades and can compartmentalize what I'm reading from what I'm writing. This is not to say that I don't occasionally steal from other writers. I do. Other writers can teach me a lot and I'm always trying to learn from them. I can tell you that Ken Bruen, Peter Blauner, Peter Spiegelman, and SJ Rozan have all influenced my writing.

***I once heard you say in an interview that when you decided to become a full-time fiction writer that you just up and quit your job. Do you recommend that to up and coming writers?***

Well, I did, but I had to ask my wife's permission first. When she gave me the go ahead, I quit the next day. What is often left out of this discussion, however, is that although I left my career in air freight behind, I have worked at other jobs on and off for years.

***So that glamorous writer's life we all dream about can lead us into a path of destruction if we're not careful?***

There is a danger in withdrawing too far from the real, workaday world in order to write. You can become isolated and lose touch with important aspects of life and work, which add texture and complexity to your work.

***Over the last several years your work has garnered nominations for the Shamus, Barry, Anthony, Edgar, Macavity and Gumshoe. You've won some of these awards; what's that been like for you?***

Awards and nominations are great. Don't let anyone tell you different. They look nice on your shelf, on your resume, on your web-

site, and in your bio, but I think my family and publishers enjoy them more than I do. I am the same person I used to be. I still write everyday, trying to improve and learn.

***Having won these awards, do you ever feel like you're in competition with your last book when you sit down to begin a new one; is there a constant need to always make it better than the last?***

It's very intimidating to have won those awards and to have been nominated for the others, because, as your question implies, I was worried that I would somehow have to match what I had done with *The James Deans*. Then it dawned on me that it would be nearly impossible to replicate that critical success. When I came to that realization, I decided to write a darker, more personal book. *Soul Patch* is the most Brooklyn, the most Coney Island of my books. Low and behold, it got nominated for the Edgar. Is there a message there? I don't know.

***What's the most useful piece of writing advice you've ever been given?***

Sit down and write.

***Any tips for beginning writers?***

Learn to love writing and not what you've written. There's a huge difference. If the process itself is enough, maybe the other stuff will come.

***How about for the more advanced writers like myself who have one book published but want to develop further?***

Never stop developing your own editorial skills. Be harder on yourself than your editor. Never confuse your writing with your children. Read analytically. Read aloud. Find two more accomplished writers than yourself whose opinion you trust and from whom you can accept criticism and have them read you work.

***The publishing industry has changed so much over the years, how has it affected your writing? Your career?***

I've been published by small houses (Permanent Press), by emerging houses (Bleak House Books), and by huge houses (Viking). I have received big and small advances. But I try never to let those externals affect what I write or the quality of my writing. Would you respect an athlete or performer who gave weaker performances based on the size of the crowd?

***No, I see what you're getting at; size really shouldn't matter whether it is your first book or your tenth book. Thanks Reed, that's a good piece of advice for our newbies. So if you had it to do all over again, would you?***

Absolutely. I do what I love.

*Part Two of this interview will be published in the next issue. You can contact Reed at [www.reedcoleman.com.intouch.html](http://www.reedcoleman.com.intouch.html).*

A top ten finalist in the 2002 Nevada Film Office 15th Annual Screenwriting Award, Lisa Cotoggio has worked as a script doctor for Summer Moon Productions and with Classical Alliance as a TV series creator and writer. You can contact Lisa at <mailto:lisa@lisacotoggio.com>.



## CALLING ALL ...

⇒ **MEMBERS** Members who wish to participate in the Speakers Bureau for Libraries. Contact Sheila York at [sheila@sheilayork.com](mailto:sheila@sheilayork.com).

⇒ **NON-NYC AREA MEMBERS** The Board is very interested in participating in meetings and events around the membership area. Anyone with an idea for an event please contact our President Jane K. Cleland at [jane@janeclendland.com](mailto:jane@janeclendland.com). See *Suburban Noir* in this issue.

⇒ **MEMBERS** wishing to set up library activities in their own community. A checklist is available from MWA/NY to help you organize the event.

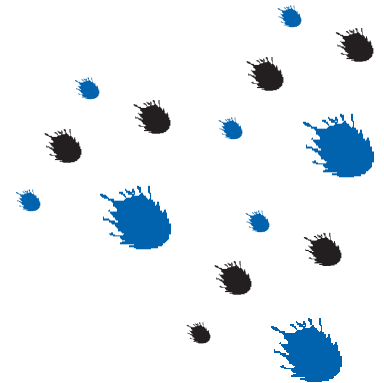
[www.mwa-ny.org](http://www.mwa-ny.org)

⇒ **CONTRIBUTORS INTERESTED IN CONTRIBUTING TO *THE NOOSE***. Pitch ideas to the editor at [mhannanmandel@yahoo.com](mailto:mhannanmandel@yahoo.com), putting "Ideas for Noose" in the subject line.

⇒ **MEMBERS** with legal questions to do with their writing career. Send your questions to [mhannanmandel@yahoo.com](mailto:mhannanmandel@yahoo.com), putting "Ask the Lawyer" in the subject line.

## QUEENS NOIR

The anthology *Queens Noir* contains the work of quite a number of New York chapter members. Robert Knightly, editor of *Queens Noir* and former President of the MWA-NY chapter, will be giving readings from the anthology at the Albany Public Library on Tuesday, May 13th at 12:15 p.m and will be appearing on a Panel with others on writing the crime short story, at the Clifton Park/Halfmoon Public Library on Saturday June 14th at 1 p.m. Eight *Queens Noir* contributors will be appearing on the Noir Panel at the 2nd Rockaway Literary Arts Festival at Fort Tilden on Sunday June 8th at 4:30 p.m. For details of the Rockaway event, contact [mvdonegan@gmail.com](mailto:mvdonegan@gmail.com)



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